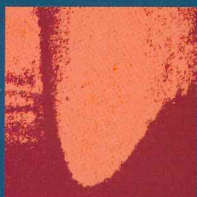


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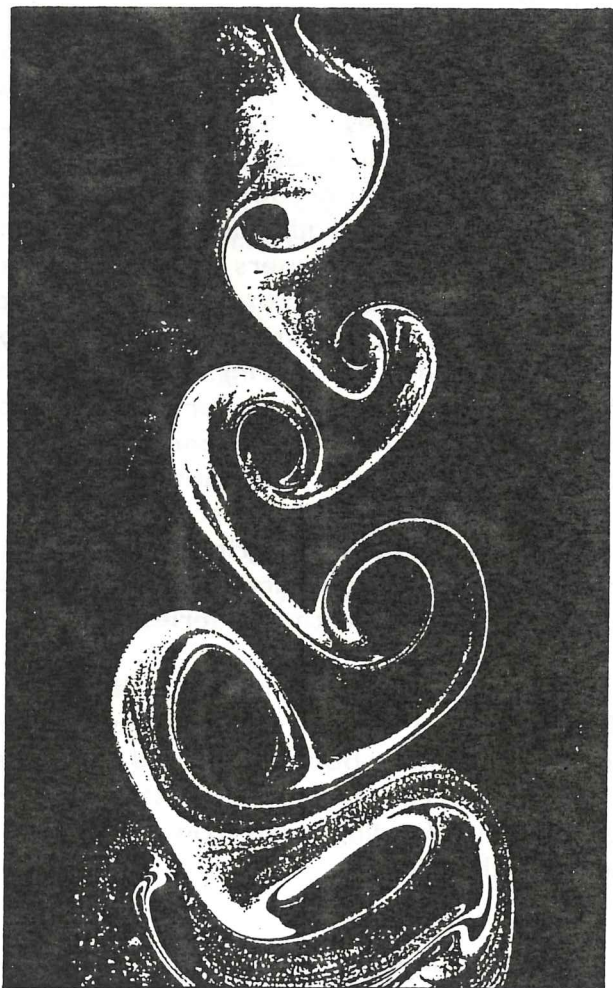


Robert Aitken ARTISTIC DIRECTOR

New Music Concerts presents

Voix

A Quarter Century of Canadian Song



Sunday November 2, 1997 / 8:00 pm
Glenn Gould Studio / Canadian Broadcasting Centre

A Message from the Artistic Director

Autumn is time again for annual messages from artistic directors across Canada. I am pleased to see that most organizations are still alive, and though not prospering, are still able to present concerts of relevance, reflecting their distinct and contrasting artistic philosophies.

Forever-shrinking budgets have forced us to choose repertoire very carefully. We cannot afford the luxury of extravagant pieces or experimental mistakes and much greater commitments are demanded of the performers. With less money for rehearsals, the musicians must conquer technical difficulties on their own time. In fact, it is upon the performers that the final pressure in a reduced budget is brought to bear. After an organization has reduced its promotional budget to zero, printed the brochure on a shoe-string, cut the administrative staff to a minimum and no longer can afford to pay the expenses for composers to attend rehearsals, the final reduction is in how little musicians can be paid to tackle the often immensely difficult scores. It is essentially thanks to the artistic integrity and devotion of the performers of contemporary music in Toronto that we are able to continue with our series.

But even considering these sacrifices, without the selfless devotion of the arts officers of the various government funding bodies, it would be impossible for us to continue. They battle relentlessly to preserve their ever-dwindling funding levels from recalcitrant governments which claim,

"There is no money."

Where **is** this money? Did someone **burn** it? I think there is as much money in the world as there ever was. It is just not moving towards the direction of culture. The arts councils' devotion to the cause and those foundations and numerous private donors who show an enlightened attitude towards the quality of life in Canada deserve our most heartfelt thanks.

I am delighted to see so many interesting concerts taking place in Toronto this season and pleased that New Music Concerts continues to complement the whole with a wide-ranging variety of programmes not duplicated by any other series. I do hope that you, the public, are aware of these riches and will take an interest in in all of our concerts and continue to support us with your presence and financial assistance as in the past.

Encouraging you to enjoy the New Music world of Toronto, I am,

Yours sincerely,

A handwritten signature in dark ink, appearing to read "Robert M. Carr". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Sunday November 2, 1997
Introduction 7:15pm, Concert 8:00pm
Glenn Gould Studio Canadian Broadcasting Centre

New Music Concerts presents

Voix

A Quarter Century of Canadian Song

Programme:

Pierre-Kresimir Klanac (b. 1971)

Le ressucité de Béthanie (1996, dur. 14 min.) ▼

Erika Tanner, soprano, Douglas Stewart, flute,
David Hetherington, cello, John Hess, piano,
Robert Aitken, conductor

Claude Vivier (1948–1983)

Hymnen an die Nacht (1975, dur. 5 min.)

Jackalyn Short Pipher, soprano, John Hess, piano

Andrew Stewart (b. 1970)

The ART of Japanese Bed-fighting (1997, dur. 12 min.)

Jackalyn Short Pipher, Erika Tanner, sopranos,
Gregory Dahl, baritone, Trevor Tureski, percussion,
D. Andrew Stewart, electro-acoustic mix,
Robert Aitken, conductor

Intermission

Jacques Hétu (b. 1938)

Les clartés de la nuit, op. 20 (1972, dur. 16 min.)

1. *Thème sentimental* 2. *Nuit d'été* 3. *La belle morte*
4. *Les corbeaux* 5. *Soir d'hiver*

John Tessier, tenor, John Hess, piano

Linda Bouchard (b. 1957)
Black Burned Wood (1990, dur. 12 min.)
Jackalyn Short Pipher, soprano,
Fujiko Imajishi, violin and viola,
Rick Sacks, percussion, John Hess, piano

Serge Garant (1929–1986)
Rivages (1976, dur. 9 min.) ●
Gregory Dahl, baritone, Douglas Stewart, flute,
Barbara Bolte, oboe, Joan Watson, horn,
David Hetherington, cello, Erica Goodman, harp,
Rick Sacks, Trevor Tureski, percussion, John Hess, piano,
Robert Aitken, conductor

▼ *North American premiere*
● *Commissioned by New Music Concerts*
with the assistance of the Canada Council

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The Composers

Pierre-Kresimir Klanac (b. Montréal, 1971) received his earliest musical training as a singer at the *Maîtrise des Petits Chanteurs du Mont-Royal* over a period of nine years before becoming a student of Gilles Tremblay at the Montréal Conservatory. He is currently studying composition with Gérard Grisey at the *Conservatoire national supérieur de musique de Paris* and has attended master classes with George Benjamin, Magnus Lindberg, Tristan Murail, Harrison Birtwistle, Gérard Grisey and Klaus Huber during the 19th and 20th *Recontres de la Chartreuse* at Villeneuve lez Avignons.

The text of Klanac's work is taken from St. John's account of Jesus's ultimate miracle, the raising of Lazarus from the dead. The composer portrays his work as a meditation on "the mysterious, rhythmic irregularities of Time", and by analogy, Time as it might have been experienced by Lazarus between the four days he lay dead—and presumably beyond Time—and his return to the consciousness of Time at the moment of his resurrection in the town of Bethany.

Translation:

So they took away the stone.
And Jesus looked upward and said,
"Father, I thank you for having heard me.
I knew that you will always hear me,
but I have said this for the sake of the crowd standing here,
so that they may believe that you sent me."

When he had said this, he cried with a loud voice,
"Lazarus, come out!"

Claude Vivier (1948-1983) was born in Montréal and studied there with Gilles Tremblay and Irving Heller at the Conservatory. His later European training included composition studies with Stockhausen and electronic music with Gottfried Michael Koenig and Hans Ulrich Humpert. A tour of Asia and the Middle East in 1977 had a crucial

influence on his concept of music. After a few years of teaching in Montréal, Vivier devoted himself entirely to his art until his violent death in Paris on the 7th of March, 1983.

Hymnen an die Nacht, written during Vivier's two years of study with Stockhausen, reveals a musical personality with a strong predilection for monody and writing for the voice, both solo and choral. It also shows the importance Vivier was to place on texts and unveils a style of writing that was to stray progressively farther from the usual contemporary music trends to become increasingly personal and transparent. The lyrics of *Hymns to the Night* were selected by Vivier from the volume of that title by the Baron Friedrich von Hardenberg (1772-1801). Written under the pseudonym of Novalis, these proto-romantic verses were published in 1797, shortly after the tragic loss of his wife Sophie.

Translation:

*Long ago, an iron fate ruled
over the widespread branches of humanity
with a mute force.
A dark and heavy band
encircled its frightened soul.*

*The earth was infinite;
home and homeland of the gods,
rich in treasures,
splendrous wonders.*

*Since eternity
their secret home stands above
morning-blue mountains.
In the ocean's holy bosom
dwelt the sun,
that all-consuming, living light.*

Translation by Rodney Sharman.

Andrew Stewart (b.1970) is originally from Peterborough, Ontario. After recognizing an earnest interest in composition during the final years of his secondary school education, Mr. Stewart attended Wilfrid Laurier University in Waterloo, Ontario where he completed a Bachelor of Music degree in composition with Dr. Glenn Buhr. He received his Master of Music degree from the University of British Columbia where he studied with Dr. Keith Hamel. Mr. Stewart is currently completing his post-graduate studies with Louis Andriessen at The Royal Conservatory of The Hague in the Netherlands.

D. Andrew Stewart

The ART of Japanese Bed-Fighting

*In **Bed-fighting** you will hear the roar of the Amsterdam street-cars matched only by the ferocity of the percussionist on garbage cans and Javanese gongs. The vocalists will call out manipulations of street names from Amsterdam, producing an atmosphere of eroticism, exoticism, and raw sound energy.*

*The material for the electro-acoustic mix was derived from two sources. The rather metallic and industrial timbres are elements taken from a recording I made during a tram ride from my Amsterdam apartment to the centre of town over a period of twenty minutes. In fact, the complete twenty minute tram ride has been time shifted, retaining the original pitch, to a length of approximately eight minutes and thirty seconds. This reduced tram ride has been combined with processed sounds of the original tram recording. The second source material for the electro-acoustic mix comes from a recording of one of my earlier compositions, **Locus Graffio I**. This recording is responsible for the brass sounds in the mix.*

*When programming this composition, I suggest that this piece be placed before an intermission or as the final work of a concert. **The ART of Japanese Bed-Fighting** is meant to question the performance ritual, and/or audience ritual during a 'serious music' concert; thus the blurred boundaries (beginning and ending) of this work are meant to confuse the audience, and perhaps the performer.*

(A.S.)

Jacques Hétu, born in Trois-Rivières, Québec, studied music at the University of Ottawa and at the Montréal Conservatory, where his composition teacher was Clermont Pépin. From 1961 to 1963 he worked with Henri Dutilleux at the École Normale Supérieure in Paris as well as with Olivier Messiaen at the Conservatoire. His symphonic works and chamber music have their place in the repertoires of a number of Canadian orchestras and chamber groups which have performed them in Canada and abroad. He has taught at Laval University in Québec City and teaches presently at the Université du Québec à Montréal.

Les clartés de la nuit was first performed in Québec in 1973 by Ginette Duplessis, soprano, and Rachel Martel, pianist. The author of the text, Québécois poet Emile Nelligan (1879-1941), composed all of his writings before the age of 19, after which he was stricken with insanity.

Translation:

The Splendors of the Night

I. Sentimental Theme

*One eve I saw you smile at me
Upon the planet pastoral;
Lightly you dropped to the doorsill
Of my castle of porphyry.*

*And your eye was a diamond rare
That made the starry realms look pale.
Since then, girl, through hill or dale,
Girl, like Carrara marble fair,*

*Your voice now haunts me with its spell
And martyrs me to mystery;
Forever still your smile I see
Upon the planet pastoral.*

2. Summer Night

*A violin sighs its song of grief profound,
And a horn joins in, filling the calm night;
The Sylphides mourn, like souls in a fearful plight,
And the tall yews' hearts emit a dying sound.*

*By a waking breeze each leaf to life is sped
And the light limbs sway in a rhythm free.
The song birds dream; under the milky eye
Of a Summer moon, my grief is harvested.
To the whispered concert by the crickets borne,
Those sabbath-seeking elves beneath the boughs,
In my pounding heart there echoes suddenly*

*The distant song of all night's majesty
Whose murmurs in the lazy heaven's drowse
Prolong until the rise of humid morn.*

3. The Dead Beauty

*Ah! at rest the dead beauty lies...
An angel moved her to paradise.*

*She sleeps amid the blue star-flowers,
As in a church for sabbath hours.*

*Ash-grey is the colour of her hair.
They have laid her in a coffin there.*

*Her green eyes that proclaim Death as liar
Will bear to her grave the moon's white fire.*

4. The Crows

*In my heart I saw a flock of crows in flight,
Crowding that inner fen in gloomy bands,
Great crows from peaks renowned in many lands
They flew by in the moon's and torches' light.*

*Like a circle over graves, a dismal sight,
That has a zebra carrion-feast discovered,
In the ice-cold of my bones they hovered,
Waving in their beaks shredded hunks of meat.*

*Now, this prey ripened for these night-devils' yield
Was merely my tattered life where ever still (...)*

5. Winter Evening

*Ah! how the snow falls free!
My pane is a frosty garden now.
Ah! how the snow falls free!
What is life's spasm anyhow
To the sorrow in me, in me!*

*All the pools around lie icy.
My heart is dark. Where go? Where stay?
All the hopes around lie icy.
Now I am a new Norway,
Its fair skies are gone from me.*

*Cry, birds in February,
For the dire chill that fate disposes,
Cry, birds in February,
Cry for my ruins, cry for my roses,
In the boughs of a Juniper tree.*

*Ah! how the snow falls free!
My pain is a frosty garden now.
Ah! how the snow falls free!
What is life's spasm anyhow
To all the anxiousness in me!*

English translation from
The Complete Poems of Emile Nelligan,
by permission of the publishers
Harvest House Ltd., Montréal.

Linda Bouchard was born in Val d'Or, Québec in 1957 and has been pursuing a dynamic career as composer and conductor in both Canada and the United States. She first went to the USA in 1977 to study with Henry Brant at Bennington College, continued her graduate studies in New York City at the Manhattan School of Music, and lived there for eleven years before returning to Canada to serve as Composer-in-Residence for the National Arts Centre Orchestra from 1989 to 1991. She has written over 50 compositions in various genres including opera, orchestral and chamber works, and concert and dance scores, which have been performed in Europe, the United States and Canada. Her music is characterized by her interest in orchestral textures, and contrasts of sonorities and materials.

American poet John O'Keefe's subtly sinister *Black Burned Wood* portrays the inner anxieties of a young girl name Sara. Ms. Bouchard originally composed this monodrama in collaboration with the New York-based singer Dora Ohrenstein in 1990.

Black Burned Wood

Sara Songs

by John O'Keefe

1

No.

No.

No.

No.

Don't let it be.

Don't let it be.

Don't let it be this way.

Not this way.

Not now.

2

Her name is S a r a

That's what they called her, S a r a

But she doesn't like it so much

not so much not so much

but she doesn't like it.
She would rather have been
named after a Saint!

3

run
run
run
run
run
run
run
run
run
run

4

Are you calling her?
Are you calling?
She can't come now
She's running to
Black
Burned
Wooooood.

5

I can't believe that it's true
S A R A .
You didn't do that
d i d y o u?
You didn't do that
d i d y o u?
The house won't go to sleep now.
The house won't go to sleep now.

6

Go through the trees.
When I go to the forest I don't do
the same things I do at the house,
not there,
not like that place
not at the house

the house . . .

When I am in the forest I drink from
the streams
like the deer.

When I'm there I don't make a sound.

I listen . . .

and I hear

everything.

I can hear them talking through my
body
in the forest.

7

And the sun is shining,

shining,

shining,

setting,

setting,

setting,

shining,

shining . . .

8

Go

go

go

go to the house

Don't go to the house

Yes, go to the house

Go to the house

Don't go

to the house

to the house

the house.

9

Windows . . .

Windows . . .

The sun shining on the windows is
sinking

and soon it will be dark inside

but I have left the light on

in the kitchen
and the bathroom and the hall upstairs
where mama
and dad
sleep.

10

Sara . . .

Sara . . .

...coming

Serge Garant was born in Québec City in 1929. Between 1946 and 1950, he studied piano with Sylvio Lacharité and Yvonne Hubert, harmony with Paul Robidoux and composition with Claude Champagne. Later, in Paris, he audited the analysis courses of Olivier Messiaen, worked on counterpoint with Andrée Vaurabourg-Honegger, and met Stockhausen and Boulez.

In 1954 Garant, along with François Morel and Gilles Tremblay, organized Montréal's first contemporary music concert. He was as well one of the founders of the *Société de musique contemporaine du Québec* (SMCQ), the oldest organization of its type in the country, which he directed from its establishment in 1966 until 1986. Both as professor at the Faculty of Music of the University of Montréal (beginning in 1967) and in his role as host of CBC Radio's *Musique de notre siècle*, Garant worked unceasingly to advance contemporary music. Following his death in 1986, Pierre Boulez paid him this tribute:

In Serge Garant I remember a companion of the early days, a man who devoted himself totally to the cause of contemporary music. He was not content to decide and to choose for himself alone. Once he made up his own mind, based on his reflections and his view of common interests, he wanted to have others share those views, which he correctly considered as best adapted to our times, as the most likely to discover new landscapes for music, new landscapes that music will always need.

Garant's *Rivages* is a setting for baritone and chamber ensemble of the poem *Rivages de l'Homme* by Alain Grandbois. The music, which is essentially slow and lyrical, is dominated by one basic idea: the call of the horn. According to the composer, there is something in this text that evokes a feeling of desperation, and it is this which he has tried to convey through the vocal line. His means of capturing this feeling has been through the avoidance of all ornamentation—with a statement that is as direct and simple as possible. Commissioned by **New Music Concerts** with the assistance of the Canada Council, *Rivages* was premiered in Toronto on May 15, 1976 under the direction of Robert Aitken and was repeated by the same ensemble throughout their subsequent tour of Europe and Scandinavia.

Translation:

Long too long the voracious gloom
Exaggerated deep vaults
Oh circles too perfect
If only one column
Could finally be given to us
Which does not surge up by a miracle
Which for only once surges from the deaf earth
From the sea and the sky
And from the two beautiful hands of a man
With a fever too real from his long absurd voyage
Through the incantation of time...

If only for once this liberating column
Would rise like an immense geyser of fire
Piercing our exciting and exhausting night
We would insist on—
With the most vehement clumsiness,
With our mouths marked with anonymity—
The hard just eye of God

The Performers

Baritone **Gregory Dahl** grew up in Winnipeg, Manitoba where he received his Bachelors of Music and Education from the University of Manitoba. He has also studied at the Banff Centre for the Arts in their 20th Century Opera and Song Program. After a brief stint as a choral music teacher in Winnipeg, Mr. Dahl moved to Toronto to attend the Opera School Program at the University of Toronto, where he currently studies with Mary Morrison. In the last year, he has appeared in various roles at the Opera School, including *Siroco* in *l'Etoile*, *Sigismundo* in *Il Giovedì Grasso* and *Dr. Falke* in *Der Fledermaus*. This past summer Mr. Dahl appeared with Mary Lou Fallis in her *Prima Donna* on a Moose show at the National Arts Centre in Ottawa. Upcoming engagements include the role of *Elviro* in *Xerxes* with the Opera School and the role of *Francis Chancy* in **Beatrice Chancy**, a workshop of a new work commissioned by Toronto's Queen of Puddings Music Theatre Company.

Pianist **John Hess** has had a long and intense involvement with contemporary opera, music theatre and song. For the Canadian Opera Company he has worked on many new productions including the Robert Lepage double bill, *Erwartung* and *Bluebeard's Castle* and most recently the François Girard production of Stravinsky's *Oedipus Rex* and *Symphony of Psalms*. In Toronto John has worked with every company that presents contemporary opera. While associate director of the Music Theatre program at the Banff Centre for the Arts, John music-directed a large number of music theatre works including Peter Maxwell Davies' *Eight Songs for a Mad King* and Miss Donnithorne's *Maggot* and Michael Nyman's *The Man Who Mistook His Wife For A Hat*. At the Banff Centre John was instrumental in shaping a training program which developed the appetite and skills necessary to meet the stringent demands of contemporary music theatre. Very much in demand as both pianist and vocal coach in all areas of the repertoire, in 1997 John accepted a professorship in chamber music and accompanying at the University of Western Ontario. With his wife, conductor Dáirine Ní Mheadhra, John is Co-Artistic Director of the violently alternative Queen of Puddings Music Theatre Company.

Jackalyn Short Pipher has become one of the most sought-after lyric coloraturas of her generation. A significant development in Ms. Short Pipher's career was her recent triumph as *Donna Anna* in Opera Atelier's **Don Giovanni**, conducted by David Agler for Festival Canada at the National Arts Centre in Ottawa. Other important engagements last season included *Oscar* in **Un Ballo in Mascera** for Opera Hamilton, and *Clorinda* in **La Cenerentola** for both the Calgary and Winnipeg Opera. Attention to the masterworks of the 20th century is reflected in her portrayal of *Anne Truelove* in **The Rake's Progress** at Banff, *Lucia* in **The Rape of Lucretia** for the Edmonton Opera, and the premiere of Harry Somer's **Serinette** at the Sharon Festival conducted by Victor Feldbrill. For the Winnipeg Symphony's 1997 New Music Festival she was featured in a concert of works by R. Murray Schafer, Randolph Peters and Aaron Jay Kernis, conducted by Bramwell Tovey.

Soprano **Erika Tanner** regularly performs a wide variety of music at various venues in Toronto. Most recently, Miss Tanner performed in the Banff Arts Festival's production of **Jackie 'O'**. She has also appeared as *Dorothea* in the Opera Anonymous production of **Charlie the Chicken** and as *Lucy* in the same company's production of **The Telephone**. She sang the title role in Toronto Opera Repertoire's presentation of **Lucia di Lammermoor** and appeared as *Olga* in Toronto Operetta Theatre's **The Merry Widow**. This past spring Miss Tanner performed in Steve Reich's *Drumming* with the percussion groups **NEXUS** and **Kroumata** at the Ford Centre and marked her graduation from the University of Toronto as a featured soloist in the Faculty of Music's presentation of Orff's *Carmina Burana*. Upcoming concerts include a recital in Montréal with clarinetist Simon Aldrich and a debut with the Toronto Symphony Orchestra. Miss Tanner also enjoys conducting the Dixon Hall Music School Youth Choir, which performs regularly as a representative for the United Way.

The young tenor **John Tessier** is rapidly gaining the attention of conductors and audiences in Canada and England. Holder of a Master of Music degree from the University of Western Ontario, he has attended the Banff Centre's 20th Century Opera and Song Program and is also a winner of a number of awards and scholarships. Most recently Mr. Tessier sang *Tamino* in **Die Zauberflöte** for the Snape Proms Series production at the Britten-Pears School in England, while last summer, he attended the sessions at Aldeburgh devoted to English Song. Mr. Tessier debuts this season with the Victoria Symphony and the Bel Arte Singers of Toronto in Handel's **Messiah**. He also looks forward to the role of Mr. Owen in Argento's **Postcard from Morroco** with Opera Anonymous. In addition to *Tamino*, the Alberta native has sung *MacHeath* in Britten's version of **The Beggar's Opera**, *Frederic* in Gilbert and Sullivan's **Pirates of Penzance**, *Charlie* in **Der Aufstieg und Fall der Stadt Mahagonny**, and *Gastone* in **La Traviata**.

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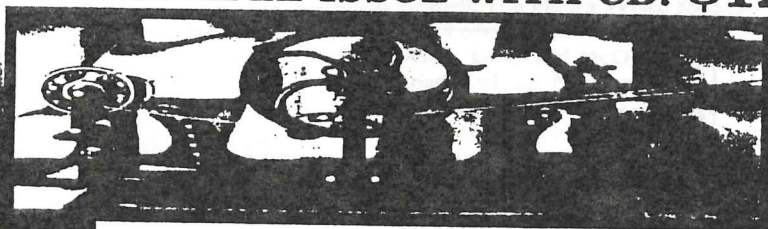
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Sir Ernest MacMillan Awards

works for at least 13 performers:

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Serge Garant Awards

works for 3 to 12 performers:

Brian Current

Karim Al-Zand

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